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ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	OL	L'Oiseau Lyre (France)
CH	Concert Hall (USA)	P	Parlophone (England)
CLP	Columbia Long Playing (USA)	PAT	Pathé (France)
CMM	Columbia Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria Set (USA)	TC	Technicord (USA)
D	Decca (USA)	U	Ultraphon (Czechoslovakia)
DE	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VDV	Victor automatic- vinylite Set (USA)
INT	International (USA)	VM	Victor manual Set (USA)
IRCC	International Record Collectors Club (USA)	VMO	Victor manual-only Set (USA)
		VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

The Gramophone Shop Record Supplement

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MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

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No. 10

Bach: Prelude & Fugue in A minor. Byron Janis (piano). 12" record No. V-12-0379; price \$1.25.

Transcribed by Liszt, this original organ work serves for the record debut of a youthful American pianist having the distinction of being at present the only pupil of Vladimir Horowitz. Appropriately enough, the performance is in the Lisztian manner. Good recording, and an interesting coming virtuoso who will bear watching.

BRAHMS

Brahms: Academic Festival Overture, Op. 80. The Boston Symphony Orchestra conducted by Serge Koussevitzky. 12" record No. V-12-0377; price \$1.25.

The label says Brahms but surely one hears a Tchaikovskian strain emerging from the loudspeaker as well. Whether this is due to composer or conductor may be safely left to the judgment of our readers, but it is only fair to admit that the Boston Symphony Orchestra has seldom been recorded with the blazing sonority heard on this disc.

Brahms: Variations on a Theme by Paganini, (Book II), Op. 35. Moura Lyman (piano). 12" imported record No. G-C3697; price \$2.00.

Brahmsian fecundity in the variation form marks his entire creative life with amazing growth in profundity towards the last years. This is a youthful work abounding in invention and sparked by powerful passages. And so is it performed, albeit with a few uncontrolled pianistic moments. Fleet and accurate fingers are directed by a mind intent upon italicizing the wealth of detail in this lucid score—a purpose with which the recording engineers seems to be in hearty accord.

Brahms: Wiegenlied [Lullaby], Op. 49, No. 4; Flies (formerly attributed to Mozart): Wiegenlied: Schlafe, mein Prinzchen. Irmgard Seefried (soprano, in German) and Herman von Nordberg (piano). 10" imported record No. C-LB69; price \$2.10.

The voice of this disc is of exceptionally purity & warmth, and it is used with great musicality, the Brahms "Lullaby" being especially well wrought. But can anyone improve on Elisabeth Schumann's singing (G-E555) of the now disproved "Mozart" "Wiegenlied"?

Chopin: Barcarolle in F sharp major, Op. 60. Artur Rubinstein (piano). 12" record No. V-12-0378; price \$1.25.

Rhapsodic pianism not up to par for this pianist and somewhat the less so for strangely poor recording.

Corelli: Suite for String Orchestra, as transcribed by Pinelli. The Philadelphia Orchestra conducted by Eugene Ormandy. 12" record No. C-12836D; price \$1.25.

A "Suite" derived from the Opus 5 Sonatas whose constituent parts are listed in the "Gramophone Shop Encyclopedia" (1948 edition, page 134a). "Purists" will not like its "pastiche" composition, nor the huge proportions to which these modest pieces are inflated. But lovers of Bach à la Stokowski will recognize kindred spirits at work in arranger, conductor and orchestra. They will highly approve of the shimmering string tone, the rhapsodic style of playing and want this record the more for the vibrantly rich sounds which emerge from the loudspeaker.

DEBUSSY

Debussy: La Damselle élue. (5 sides). Bidú Sayão (soprano), Rosalind Nadell (contralto), Women's Chorus of the University of Pennsylvania and the Philadelphia Orchestra conducted by Eugene Ormandy. **De Fleurs** (1 side). Bidú Sayão and Milne Charnley (piano). Three 12" records in set CMM-761; price complete with album \$4.75 (manufactured in automatic sequence only).

Beautiful execution of a daintily tinted early score (1887) based on Dante Gabriel Rossetti's poem "The Blessed Damozel." By no means a mere study for the later works, the impressionistic ideal has already taken shape. In fact some will argue that the dreamy world created by this "poème lyrique" is closer to Debussy's expressed ideal.

than the later more vigorous "La Mer" & "Iberia," Bidú Sayão polishes off the well-recorded album with an appropriate encore.

Dvořák: Ten Legends for Orchestra, Op. 59 (11 sides); **Festival March, Op. 54a** (1 side). FOK Symphony Orchestra conducted by Václav Smetáček. Six 12" imported records Nos. U-F12285/7; F123226/8; price \$10.50 (manufactured in manual sequence only).

The first and only recording of an unusual Dvořák work transcribed for orchestra in 1881 from its earlier four-hand piano form. It furnishes a rare example of the composer in a more restrained mood and as such it will undoubtedly come as a welcome surprise to some. No rough and tumble danse elements, but the inspiration is, as always with the Czech composer, nationalistic. The opening "Legend" even recalls passages of Smetana's "Moldau" (Vltava). It comes to us in an authoritative performance that capitalizes on its quiet pastoral color, and whose recorded sound is warm and beautifully spacious.

GERSHWIN

Gershwin: An American in Paris. RCA Victor Symphony Orchestra conducted by Leonard Bernstein. Two 12" records in set VM-1237; price complete with album \$4.50. (Automatic sequence: VDM-1237; \$3.50).

Program music in two very real senses: first in the literal translation of the title into music as Mr. Deems Taylor has amusingly described (returning Gershwin's compliment in the program notes); second and more important in the way the tone of the Pre-Depression years is expressed in sound. It is music of a cocky, aggressive, blindly optimistic, know-it-all, money-wise age, which blithely assumed that America had a first mortgage on Goddess Fortuna.

And Leonard Bernstein is just the boy to sound its note. He spills out a good measure of his restless energy, and if the playing veers towards the rough side, so then were the "Gay Twenties."

Handel: Sonata in C minor for Oboe and Figured Bass. Robert Bloom (oboe) and Earl Wild (piano). 12" record No. V-12-0380; price \$1.25.

Time did not permit the research necessary to supply the precise identification (which Victor neglected to include in the record label). It is, however, none the less interesting as music for lack of an opus number, nor does this particular sonata seem to suffer for the dubious stylistic substitution of piano for harpsichord. Mr. Bloom's tone is compact and pointed; his use of it, ex-

emplary in its comprehension of 18th century style. A "Connoisseur" disc well recorded and accompanied.

Locatelli: Sonata in D major for violoncello and harpsichord, as arranged by Piatti. André Navarra ('cello) & Joseph Benvenuto (piano). Two 12" imported records Nos. PAT-PDT114/15; price \$5.24.

A pupil of the great Corelli, a renowned virtuoso and a composer whose music was widely published during his lifetime, Pietro Locatelli (1693-1764) has two aspects. He is first a serious 18th century composer; second in his fleet études and caprices, one finds an ardent experimenter in string technique. In this tastefully transcribed sonata he is both. The last movement is a menuet with virtuoso variations—ones that Paganini himself might well be proud to have written—but the whole work breathes the spirit of the 18th century. And that this spirit is immediately apparent to the listener is due to the skill, musicianship and sense of restraint of the performers. To this reviewer, M. Navarra is easily in a class with Casals, and as a matter of fact, shows a greater understanding of 18th century style than the more famous 'cellist. All of which recommends these discs highly indeed.

Mendelssohn: Symphony No. 4 in A major (The "Italian"), Op. 90. The Hallé Orchestra conducted by John Barbirolli. Three 12" imported records Nos. G-C3758/60; automatic sequence: G-C7726/8; price \$6.00.

The most popular of Mendelssohn's symphonies recorded with surpassing orchestral brilliance on wonderfully quiet surfaces. It is not an easy choice between this and the recent recording by the National Symphony Orchestra (English) under Heinz Unger (DE-ED1). Barbirolli's trademark, heavy danse-like overtones, is of course in evidence, but Mr. Unger's band cannot compete with the tonal beauty of the Hallé ensemble. My vote—a personal one I admit—goes to Mr. Barbirolli for one of the best record performances he has turned in to date.

Messiaen: Le Baiser de L'Enfant Jésus. Yvonne Loriod (piano). 12" imported record No. PAT-PDT113; price \$2.62.

"The Kiss of the Infant Jesus" is one movement (number 15) from the lengthy suite, "Vingt Regards sur l'Enfant Jésus," and its impressionistic sound and structure have been explained by the composer's self-surrender to the timelessness and humility of Catholicism. There are moments of self-assertion, but an overall prettiness reigns supreme, coming in fact rather close to being downright cheap. Performance and recording are exceptionally fine.

MOZART

Mozart: Adagio & Fugue in C Minor, K. 546. Strings of the Vienna Philharmonic Orchestra conducted by Herbert von Karajan. 12" imported record No. C-LX1076; price \$2.62.

Here is an experiment (?) in "Baroque" symmetry, a style made the more fascinating for Mozart's discovery of the works of Johann Sebastian Bach. Complete in 1788, its composition dates back some years for the "Adagio" which he says "I wrote long ago for two pianos," and to 1783 for the same kind of setting of the fugue. Some of the early attempts in this direction (polyphony) show signs of considerable discomfort but here all is assimilated: external means of an age past are put to new use, the form becomes a new one, and the content of course is only Mozart's—indescribable in the exquisite balance and subtlety of its parts. This beautifully recorded performance is a highly dramatized reading for some reason weighted at the bass end, a point of emphasis which does not help the clarity of individual voices in the fugue. It is bold assertive conducting directed more towards a power realized in actual sound than the subtlety that suggests its strength by implication. Such music gives a breathtaking view of the genius of Mozart's final works.

Mozart: Quartet (Piano & Strings) in G minor, K. 478. George Szell (piano) and following members of the Budapest Quartet: Josef Roisman (violin), Boris Kroyt (viola), Mischa Schneider ('cello). Three 12" records in set CMM-773; price complete with album \$4.75 (manufactured only in automatic sequence).

An important release. Very favorable first impression will be elaborated upon next month.

Mozart: Serenade in B flat major for Thirteen Wind Instruments, K. 361 (K. 370a). Wind Players of the Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. Five 12" imported records Nos. G-DB6707/11; automatic: G-DB9226/30; price \$13.10 (temporarily available only in automatic sequence).

Furtwängler can always be depended upon to render a performance that is both different from the expected and highly individual. Just how far one can proceed in this direction without leaving the composer far behind is a question that depends upon the circumstances of each specific case, but to judge solely from modern performance practices, it is also a larger question that warrants serious general discussion on both objective and aesthetic grounds.

Furtwängler's interpretations are especially problematic: they are not at fault in the obvious ways of some simpaton conductors who are so consistently one-sided in style that they develop a reputation to match. Well in advance each work is thoroughly thought out by him, all detail is resolved into the overall scheme, and one hears clearly

that nothing derives from sheer caprice. For these reasons his recordings may not easily be dismissed. Yet this one performs music that has, for a long time, been especially close to me, and such familiarity breed not contempt, but more lofty musical standards of criticism. Hence it may be said that the performance has not the clear, transparent, bright, woodwind sound. The attacks are not wrought with the sharpness so unique a property of wind instruments, and so important in Mozartean playing. Even vigor is lacking to this reading, and its absence is compounded by the too distant recorded sound of the instruments. But before the reader puts away my words in quest of an alternate version let it be noted that much harsher words might easily be spent upon the other recordings of this "Serenade." Only the two-disc performance by Leo Blech (G-DB4401/2) approaches the style demanded here, and these records (not at present available) contain only a small portion of the complete work.

The lack of voice clarity, the coloristic treatment of Mozart's wonderful intertwining melodies, the muddiness of the lower voices, and the superfluous ritardandos—these are all evidences of an orchestral conception. And perhaps here is the fundamental error, for in this "Serenade" all the instruments are soloists unto themselves, and the sum of their individualities produce the whole. Here then is the high art of chamber music—the better for lack of a conductor—and the everlasting magic of Mozart in these intimate moments is precisely the fact that he can rise above the shortcomings of a particular performance. Let me hence recommend these discs—and highly—but only to the ardent Mozartean who must have the best complete recording now available of a magnificent work and who can with mind and spirit supply what we hold to be its deficiencies.

POULENC

Poulenc: Concerto in D minor. Arthur Whittemore and Jack Lowe (duo-pianists) and the RCA Victor Symphony Orchestra conducted by Dimitri Mitropoulos. Three 12" records in set VM-1235; price complete with album \$5.75 (automatic sequence: VDM-1235; \$4.75)

A work which should be rechristened "Potpourri" Concerto. The opening is à la Weber—the "Konzertstück" comes to mind—and before the full course has been run, Poulenc has flitted through centuries of musical styles paying his disrespect to each, and wandered into strange entertainment houses giving the listener a sample of its cheaper wares. Here is musical "low comedy," in a fitting performance and recording.

Prokofiev: Symphony in D major (the "Classical"). Op. 25. Berlin Philharmonic Orchestra conducted by Sergiu Celibidache. Two 12" imported records Nos. G-C3729/30; price \$4.00 (manufactured in manual sequence only).

A colossus of conductorial obtuseness, or how to completely miss the point in four movements. The sounds creep along at half-pace, and instead of the satire Prokofieff clearly wrote into his score being pointed up, it is mercilessly crushed by a ponderously hammered-out reading, the conductor of which has "feet of clay." He without a sense of humor shouldn't bother performing the "Classical" Symphony.

RIMSKY-KORSAKOV

Rimsky-Korsakov: Skazka (A Tale), Op. 29. The Philharmonia Orchestra conducted by Constant Lambert. Two 12" imported records Nos. C-DXI485/6; price \$5.24.

Based on the Prologue to Puskin's "Russlan and Ludmilla," Rimsky's fairy tone poem has never attained the popularity of Glinka's rustic opera of the same literary derivation. As far as Puskin is considered, this is perhaps as it should be, for in the Rimsky-Korsakov colorful setting one will find none of the tragic sense of life of the Russian poet. An early work (although reworked considerably in the composer's later years), "Skazka" is essentially a happy one. Replete with pastoral "atmosphere"—bird calls, rumblings and echoes of nature's wilder sounds—"The Tale" is a masterpiece of orchestral color, given a stunning performance by Constant Lambert. If you are satiated with the flamboyant Rimsky (i.e. "Scheherazade") do not miss this opportunity to give the composer a lease on life with this vibrantly rich "first" recording.

Rossini: Il Barbiere di Siviglia (Act I)—Largo al Factotum; Verdi: Otello (Act II)—Era la Notte (It was night). Tito Gobbi (baritone) and Orchestra conducted by Alberto Erede. 12" imported record No. G-DB6626; price \$2.62.

A large deep-throated voice of extraordinary flexibility and expressive powers. A little more rapid articulation in the "Largo al Factotum" might be demanded by the fastidious, but that amusing text all of us have now learned by heart. Brilliant recording and quiet surfaces.

Saint-Saëns: Etude (Toccata) in F major, Op. III, No. 6 & Schubert (transcribed Philipp): Deux Valses-Caprices. Monique de la Bruchollerie (piano). 10" imported record No. G-DA1888; price \$2.10.

A dazzling performance of two little-known works by a virtuoso new to this reviewer. The Saint-Saëns "Toccata," years ago recorded by Jeanne Marie Darré but no longer available, is a bright encore piece that bristles with pianistic difficulties. The transcription of Schubert's two waltzes, a "first," ends up sounding like Chopin, and not unreminiscent of the latter's "Ecosaises," Op. 72. The

second waltz in D major is framed in the "da capo" manner by the first in G major. A charming piano record recorded by HMV with its customary warmth of sound.

Saint-Saëns: Samson et Dalila — a complete performance and recording. Soloists, chorus and orchestra of the Paris Opéra conducted by Louis Fourestier. Fifteen 12" imported records Nos. PAT-PDT116/30; price \$39.30 (manufactured in manual sequence only).

Dalila	Hélène Bouvier (ms)
Samson	José Luccioni (t)
Abimélech	Charles Cambon (b)
Le Grand Prêtre de Dagon.....	Paul Cabanel (bs)
Un Vieillard hebreu	M. Médus (bs)

Collectors have every right to be unhappy at the long delay in getting "Samson et Dalila" on records, and then in bringing it from one side of the Atlantic to the other. But all this is forgotten when one finally plunges into the music here happily recorded without the many "cuts" operas generally suffer in being transferred to discs. The singers are not especially well known here in the United States, but all of them are excellent musicians and their talents are subordinated to the music they serve. M. Luccioni has perhaps the most striking voice, one of power yet sensitive to nuance and Mme. Bouvier has a particularly telling lower register. It serves her well in portraying the darker moods of Dalila. And the direction by M. Fourestier, the orchestra, chorus and the sound of the recording itself are all first rate by the very best French standards.

But whether this opera finds its way into your record collection depends upon the music itself. It is first, French opera and that means extended accompanied recitatives, large choral sections, a steady pace, and a musical style not dependent upon external excitement for musical enjoyment. What is more, a great deal of its beauty resides in the text (a most important matter in the French operatic tradition) and the language has in more than one sense colored the music. The very timbre of the singers is so tinted, and the resultant pleasing nasality soon acquires an expressive quality all its own. Most important however, it is the composer, Saint-Saëns whom one must like. Unproblematic, sometimes superficial, he yet is capable of stirring musical moments, and recalls at times to so great a mind as Romain Rolland, "Mendelssohn, Spontini, . . . Gluck."

Satie: Trois Morceaux en forme de Poire (Three pieces in the shape of a pear). Robert and Gaby Casadesus (duo-pianists). Three 10" records in set CMM-763; price complete with album \$3.90 (manufactured in automatic sequence only).

Anti-Romantic, anti-Impressionist, Eric Satie was an amusing but lonely figure in near-modern French musical life, at least until he clustered about him the heterogeneous group of composer (Honegger, Milhaud, Poulenc, Tailleferre, Auric, Durey) known as "Les Six." His followers supported him in their joint task—shocking 19th century bourgeois musical style out of vogue—but they could little assist Satie in finding his own positive creative road. This he never truly discovered and his intense feelings of inferiority were artfully covered by a quaint though sharply satirical sense of humor. It was a trait that punctuated his whole life, and in fact became his trademark. The present work was admittedly, a witty though defiant response to Debussy's complaint that Satie wrote interesting music but "it lacked form."

Well "Trois Morceaux" may have "form" in its title but it is difficult to find much in the music. Dissonant it is, yet not savagely so—the false harmonies are deliberate: intent upon achieving equal status with traditional harmony. An intellectually stimulating work played to perfection by a top notch pianist duo, and recorded with more warmth than most of Columbia's keyboard releases. You will also enjoy reading, as did your reviewer, Goddard Lieberson's excellent program notes. Serious adult prose on the inside jacket of a record album too often comes as a rude shock.

SCHMITT

Schmitt (Florent): Trio (Strings), Op. 105. The Pasquier Trio. Four 12" imported records Nos. PAT-PDT103/6; price \$10.48 (manufactured in manual sequence only).

One of the most recent works by this prolific French composer, and one hearing is hardly enough to make sense out of its more enigmatic passages. But a few things are clear. It is music of savage power, strange harmonies, and relentless drive. One is hard put to find what may be called "beauty"; in fact the opposite seems to have been intended, for the writing is mercilessly lean. Yet occasionally the bars come down as in slow movement (Lent) where sentimentality gets the upper hand. With the finale (A l'allure d'une ronde animée) the mask is assumed once more and the prevailing mood of intense striving determination holds to the final bitter chords. All this comes off the better for the Pasquier threesome, the finest string trio of our day. This is music for the courageous few who can enjoy modern atonalistic music and the uneasiness of mind it surely brings.

Strauss (Johann): Waltz Collection. New Symphony Orchestra conducted by Josef Krips. Three 12" imported records in set LON-LA28; price complete with album \$7.35 (automatic only).

Acceleration Waltz, Op. 234

Blue Danube Waltz, Op. 314

Roses From the South, Op. 388.

The best collection of Strauss waltzes yet heard by this reporter. Mr. Krips plays them with that proper balance of strictness and pliability guaranteed to bring down the house every time. If, while listening to these records, you are not willing to swear on a stack of bibles that here is a live orchestra playing in a resonant concert hall, blame neither the records nor this humble reporter, but only your ears or the reproducing equipment employed.

Stravinsky: Danses concertantes (5 sides) & Scherzo à la Russe (1 side). RCA Victor Symphony conducted by the composer. Three 12" records in set VM-1234; price complete with album \$5.75 (automatic sequence: VDM-1234; \$4.75).

For all its tongue-in-cheek "sincerity," and the seemingly confined world of the music, one finds real delight in listening through this "first" (composed in 1944) if only for the abundant indication of what is today a rather rare commodity, real musical competence. No waste means or motions here, no muddiness to obscure emptiness, but what's more, there's real design in this ballet score. Slap-stick is present too, and some (not unlike parts of "Jeux de Cartes") is on the cheap side, but it's an inseparable part of the package. The filler, "Scherzo à la Russe," serves as a startling reminder that Stravinsky also wrote, though many years ago, "L'Oiseau de Feu." Recording is both crystal-clear and spacious, but my copy seems to have a few noisy spots (especially side 5). Need it be added that the reading is an authoritative one?

Tchaikovsky: Waltzes, as transcribed for two pianos by Victor Babin. Vronsky & Babin (Duo-Pianists). Four 12" records in set CMM-760; price complete with album \$6.00 (manufactured in automatic sequence only).

"Swan Lake" Ballet, Op. 20—Waltz

Eugen Onegin (opera), Op. 24—Waltz, No. 13.

Serenade in C major for String Orchestra, Op. 48—Waltz, No. 2

Valse sentimentale, Op. 51, No. 6

"Nutcracker" Suite, Op. 71a—Valse des fleurs, No. 3

Transcription of this music is easily justified for performance in the home where symphony orchestras are hardly in place. The same, however, cannot be said for recorded performances, where it seems foolhardy to attempt with pianos, at base percussion instruments, the easy lilt and grace so native to the strings. With one exception (the "Valse sentimentale" was written for solo piano)

all of these waltzes are orchestral in origin and style, and they are not enhanced by two-piano treatment. For those especially partial to the multiple-keyboard genre, it must be stated that the transcriptions are coarse and tasteless, the playing equally so, and the recording but emphasizes the percussive qualities of the two instruments. There are some beautiful orchestral versions of Tchaikovsky's ballet music (try Stokowski's superlative job in the "Sleeping Beauty" Ballet, VDM-1205) and almost any of them is preferable to these discs.

VERDI

Verdi: Aida—Complete Performance and Recording. Distinguished Soloists, Chorus and Orchestra of the Rome Opera House conducted by Tullio Serafin. Twenty 12" imported records Nos. G-DB6392/411 (Automatic: G-DB9131/5); price \$52.40.

Aida	Maria Caniglia (s)
Amneris	Ebe Stignani (ms)
Radames	Beniamino Gigli (t)
Amonasro	Gino Bechi (b)
Ramfis	Tancredi Pasero (bs)
Il Re	Italo Tajo (bs)
Messaggero	Adelio Zagnara (b)
Priestess	Maria Huder (s)

A fresh supply of this brand new recording permits the review in default to our readers since its announcement (August, 1948). And a new version of this ever popular opera has long been overdue, for the two existing ones (VM-54 and C-OP3) are hoary with age. The almost twenty years that separate old and new have seen great improvements in sound engineering—improvements that, with side by side comparisons, are particularly telling in a massive opera where choral and orchestral sound is of such importance. Yet the years have also augmented certain features of the older recordings. Individual performances like Aureliano Pertile's Radames or Irene Minghini-Cattaneo's sultry Amneris will not be discarded by those to whom the years have but revealed new beauties.

Hence let it be said that the new version cannot triumph on every front. Its prime advantage however, aside from tonal opulence, is the excellence of the whole, not its parts. The performance is held together, as none of its predecessors were, by a conductor who has achieved in Italy, the popularity that Toscanini enjoys here in the United States. Long musical director of the Rome Opera House, Tullio Serafin knows how to curb prima donna display while at the same time

furthering the individuality of the characters. Aida and Amneris, for example, emerge as more balanced and human rivals. No longer merely "Sweetness & Light," Aida's love is touched with the initial bitterness of an exiled and enslaved princess, and Ebe Stignani's Amneris shows a great capacity for love that only with the progress of the opera turns to frustration and rancor. Those who have heard and approved Toscanini's operatic performances will enjoy listening to this "Aida" work its way towards that high ideal.

Verdi: Otello (Act IV, Scenes 1 & 2) — Era più calmo [He looked more gentle] (1 side); **Canzona del Salce** [Willow Song] (2 sides); **Ave Maria** [with Gatti alone] (1 side). Gabriella Gatti and Nancy Evans (soprano & contralto in Italian) with London Symphony Orchestra conducted by Vincenzo Bellezza (by Alberto Erede in "Ave Maria"). Two 12" imported records Nos. G-DB6712/3; price \$5.24.

The outstanding pair of operatic discs of this or many months and an apt illustration of how to excerpt portions of a lyric drama without sacrificing its character as opera. The only version (outside of the complete recording) which sets the tone of the "Canzona del Salce" with the important preceding "Era più calmo," it is also dramatically the richer for Desdemona's prophetic childhood recollections of death being interspersed with the attempts at comfort by her maid (Emilia). Of course it is Gabriella Gatti all the way (despite beautiful support by Nancy Evans, the orchestra and the engineers) and at no time has your reporter heard these two scenes delivered with such dramatic fire and vocal eloquence. It sets a new lofty high for even Miss Gatti's excellent discs, and is recommended as a "must" for lovers of opera.

Vieuxtemps: Concerto No. 5 in A minor for Violin & Orchestra, Op. 37. Jasha Heifetz (violin) and the London Symphony Orchestra conducted by Sir Malcolm Sargent. Two 12" records in set VM-1240; price complete with album \$4.50 (automatic sequence: VDM-1240; \$3.50).

The only previous recording by Alfred Dubois being both ancient and now deleted, Jasha Heifetz is in as unchallenged a position here as in the "Fourth Concerto" (G-DB2444/6) in which performance his complete control of violinistic means was sufficient to frighten all competition. No one will acclaim this as monumental music, but the ear will be assailed by a luscious violin tone, some pretty melodies, a bag of tricks—the whole all wrapped up in sumptuous recording.

Wagner: Five Songs. Eileen Farrell (soprano) and Symphony Orchestra conducted by Leopold Stokowski. Three 12" records in set VM-1233; price \$5.75 (automatic sequence: VDM-1233; \$4.75).

The journey from humble folk art (Irish Songs: CM-662) to the high pressure seductivity demanded of any Wagnerian "priestess" is fraught with perils over which Eileen Farrell has miraculously triumphed. Barring a Stokowskian acoustical trick (to give this soprano greater volume), she proves herself a Wagnerian clearly to be reckoned with. This first complete domestic recording of Wagner's Mathilde Wesendonck settings "Fünf Gedichte" easily surpasses the Helen Traubel version of the last three songs (also with Stokowski) both in vocal opulence and orchestral sensuality.

Those to whom the "musicdramas" are slow going on records—and they do sound especially endless to modern ears—can be assured that not a dull moment will be found on these discs. "Treibhaus" (In a conservatory) & "Träume" (Dreams), numbers 3 & 5 respectively, are in fact studies for "Tristan und Isolde." These songs concisely embody the Wagnerian purpose: to overpower and impose upon an audience the will of the composer, and a more perfect example can scarcely be found. An extra note of approval should be directed to the engineers for excellent tonal resonance and balance and to Victor for printing both German and English texts in the well-written program notes. The other three songs are entitled: "Der Engel" (The Angel), "Stehe Still" (Stand Thou Still), and "Schmerzen" (Tears).

COLLECTIONS

Marian Anderson Sings Spirituals. Marian Anderson (contralto) with Franz Rupp (piano). Four 10" records in set VMO-1238; price \$5.00.

Nobody knows the trouble I see; Ride on King Jesus; Hear de Lam's A-Crying; Sinner, Please; Honor, Honor; My Lord, What a Morning; Soon-A Will Be Done; Were you There? On Ma Journey; De Gospel Train.

Spirituals Transcribed for Chamber Orchestra. Busch Chamber Players conducted by Adolf Busch. Three 10" records in set CMM-764; price \$3.90.

Po' Mourners Got a Home at Las'; Mary an' Martha Jes' Gone 'Long; Git On Board, Little Chillen; We Am Clim'in' Jacob's Ladder; Death's G'Wineter Lay His Cold Hands on Me; Crucifixion: Little David Play on Yo' Harp.

The difference between folkish pseudo-art and the real thing. That unpretentiousness is after all basic to the spiritual song is well realized by Miss Anderson, whose singing, if occasionally uneven, is profoundly moving in its simplicity and its aesthetic

contact with the life out of which this art arose. On the contrary, Mr. Busch has added, not understanding and humanity to his group of songs, but merely lush harmonies and capricious obligato parts for accompanying instruments. And the truth seems to be that the more artifice he inserts, the less "Spiritual"—or of any thing else musical for that matter—is left. Both albums are equally well recorded, Miss Anderson, however, being accorded somewhat more warmth of sound than Mr. Busch. Need it be underlined that Marian Anderson's "Spirituals" are highly recommended?

English Madrigals Set I (recorded under the auspices of the British Council from the editions of E. H. Fellowes). The Cambridge University Madrigal Society under the direction of Boris Ord. Six 12" imported records, Nos. G-3739/44; price \$12.00.

John Bennet (fl. c. 1599-1614): All Creatures now.

William Byrd (1543-1623): This sweet and merry month; Though Amarillis dance in green.

John Dowland (1563-1626): Say, Love if ever thou didst find.

Orlando Gibbons (1583-1625): The Silver Swan; What is our Life?

Thomas Morley (1558-1603): Fire! Fire! Shoot False Love, I care not (Ballet).

Thomas Tomkins (c. 1573-1656): Oyez! Has any found a lad?

Thomas Weelkes (c. 1575-1623): As Vesta was from Latmos Hill descending [from the "Triumphes of Oriana"]; On the plains Fairy Trains; Say dear, when will your frowning?

John Wilbye (1574-1638): Draw on Sweet Night; Lady, when I behold; Stay Corydon, thou swain.

At last the long awaited Set I of the "Madrigals of 'Merrie England.'" (See the September 1948 "Supplement" for a review of Set II, and for a more detailed discussion of the madrigal.)

Unlike Set II, which contained both solo and group singing (equally divided), Set I is performed throughout in the "choral" manner, a sizeable number of voices singing each part. Hardly the most ideal performance practice, this is especially the case since the director, Boris Ord, works toward a homogeneous body of sound instead of in pursuit of the crisp clarity of part writing that would more properly express the individuality of the English madrigal. Then too group singing makes the all important text more difficult to catch. But such blemishes are pushed to the background by the music itself, as well as by the listener's immediate awareness of the ensemble's contagious pleasure in singing these madrigals. (We are after all dealing with a genre that begs to be sung, the enjoyment being in-

herently greater for singer than auditor.) And the superb selection—one suspects the hand of Dr. Fellowes—is made from an immense reservoir of unrecorded masterpieces. It turns up a goodly number of "firsts" together with the auspicious debut of two composers, Bennet and Tomkins. Here is a richly recorded collection whose variety of mood alone will guarantee the listener wells of pleasure.

John McCormack Sings Again. John McCormack (tenor, in Italian, German & English) with accompaniment of piano and orchestra, and assisted by Lucrezia Bori (soprano) & Mario Sammarco (baritone). Six 10" records in set VMO-1228; price complete with album \$7.00.

Bizet: Pêcheurs de Perles (Act I)—Au fonds du temple saint [In the depths of the Temple] (with Sammarco)

Boito: Mefistofele (Act I)—Dai Campi, Dai Prati (From the Green Fields)

Brahms: Feldeinsamkeit [In Summer Fields], Op. 86, No. 2

Delibes: Lakmé (Act III)—Ahl Vions dans la forêt profonde [Through Forest Depths]

Handel: Atalanta—Care selve [Come My Beloved]

Hatton (John L.): Goodby, Sweetheart Goodbye

Lotti (Antonio): Pur Dicesti, O bocca bella [Your beautiful Lips]

Macmurrough (Dermot): Macushla (words by Josephine V. Rowe)

Maritana: There is a Flower

Marshall (Charles): I Hear you Calling Me (words by Harold Hartford)

Mozart: Ridente La Calma, K. 152 (K. 210a)

Puccini: La Bohème (Act I)—O soave fanciulla [Oh, Lovely Maiden] (with Bori)

Need anything be added to the title of this album and its contents? The beauty of this remarkable voice is unmistakable even on re-recordings from discs of the most ancient vintage. If the present recording ban may be said to have a beneficial side, surely a good measure of it is embodied in these six discs into which Victor has now breathed new life.

Erna Sack sings Johann Strauss & Franz Lehar. Erna Sack (soprano) accompanied by various German choruses, orchestras and conductors, and assisted by Marcel Wittrisch (tenor). Three 12" records in set MER-DM18; price complete with album \$5.25.

Lehar: Paganini (Operetta duet with Wittrisch)—Niemand liebt dich so wie ich [No one loves you as I]; **Waltz** (in vocal arrangements by R. Jilger): **Gold und Silber**, Op. 79.

Strauss: Die Fledermaus—Mein Herr Marquis (Act II) & **Spiel' ich die Unschuld vom Lande** [I'll play the innocent country maid] (Act. III); **Waltzes** (in vocal arrangements): **Frühlingsstimmen** [Voices of Spring], Op. 410 & **An der schönen blauen Donau** [On the Beautiful Blue Danube], Op. 314.

London Records having embarked upon an extensive campaign to once more popularize the phenomenal "high high C" soprano after her wartime eclipse, Mercury appropriately decided to ride this tide to sure financial success. They have the American rights to the Telefunken (actually to its Czech affiliate Ultraphon) records, and on this firm's discs one will find the earliest and best of Miss Sack's coloratura efforts. The selections here offered have been re-recorded from the older masters and comparisons with a few original pressings have it that a fine job was done. If the recording is now a trifle short of the "London" mark, it has the same depth of sound and wealth of detail. One can understand this singer's European vogue the better for these earlier discs, and her singing is highly recommended musical sentimentalism.

THE HIGH HOLIDAYS

Jewish Holidays in Song. Free Synagogue Choir conducted by A. W. Binder. Three 12" records in set VMO-1239; price complete with album \$4.75.

Bruch: Kol Nidrei—Adagio for 'Cello & Orchestra, Op. 47. Gregor Piatigorsky ('cello) with the Philadelphia Orchestra conducted by Eugene Ormandy. 12" record, No. C-12882D; price \$1.25.

Traditional: Eili, Eili and A Cantor for a Sabbath, as arranged by Werner Bass. Jan Peerce (tenor) and orchestra conducted by the arranger. 12" record No. V-12-0376; price \$1.25.

Two releases (the Bruch work is of more universal interest) obviously timed to coincide with the coming Jewish High Holidays. All three are well recorded and performed. In fact "Jewish Holidays in Song" contains music of such great interest, that it may well (like its sister album: *Prayers & Songs for Sabbath*, VMO-1192) appeal to a much larger audience. It comprises music appropriate for each of the following sacred occasions: Yom Kippur (Day of Atonement), Simhat Torah (Rejoicing of the Law), Hanukkah (Feast of Dedication), Purim (Feast of Lots), Pesach (Passover), Shebuoth (Feast of Weeks).

THE LYRIC THEATRE

(Sung in Italian)

Cilea: Adriana Lecouvreur—La dolcissima effigie (Act I) & **L'anima go stanca.** Galliano Mansini (tenor) and Radio Symphony Orchestra conducted by Ugo Tansini. 10" imported record No. CET-AT0106; price \$2.10.

Giordano: Andrea Chenier—Si fui soldato (Act III) & **Come un bel dì di maggio** (Act IV). Galliano Mansini (tenor) and Radio Symphony Orchestra conducted by Ugo Tansini. 10" imported record No. CET-AT0107; price \$2.10.

Giordano: Andrea Chenier—La mamma morta (Act III); **Puccini: Manon Lescaut—Sola perduta abbandonata** (Act IV). Joan Hammond (soprano) and Philharmonia Orchestra conducted by Lawrence Collingwood. 12" imported record No. G-C3720; price \$2.00.

Mozart: Don Giovanni—Madamina, il catalogo (Act I). Italo Tajo (bass) with Radio Italy Orchestra conducted by Mario Rossi. 10" record No. CS-BB2049; price \$1.32.

Puccini: La Bohème—O soave fanciulla (Act I) & **Sono andati?** (Act IV, finale). O. Fineschi (soprano) & F. Albanese (tenor) with Radio Italy Symphony Orchestra conducted by Arturo Basile. 12" imported record No. CET-BB25210; price \$2.62.

Puccini: Tosca—Vissi d'arte (Act II). Franca Sacchi (soprano) and orchestra conducted by Alberto Erede (1 side); **Verdi: Rigoletto—Cortigiani, vil razza dannata** (Act II). Marko Rothmüller (baritone) and orchestra conducted by Alberto Erede. 12" imported record No. G-C3738; price \$2.00.

THE LIGHTER SIDE

Coates: Knightsbridge & London Bridge Marches. The London Symphony Orchestra conducted by the composer. 12" record No. C-72597; price \$1.25.

Lumbye: Indian War Dance, from ballet "Far from Denmark; Railway Galop. Royal Symphony Orchestra conducted by Georg Høeberg. 10" imported record No. LON-R10024; price \$1.05.

Prokofieff: March, Op. 99; Shostakovitch: Waltz (No. 2 of "Les Monts d'Or" from film of the same name). Philharmonic-Symphony Orchestra of New York conducted by Efram Kurtz. 12" record No. C-12881D; price \$1.25.

Romberg: The New Moon—Wanting You; When I grow too old to Dream. Dorothy Kirsten (soprano) and Robert Merrill (baritone) with Orchestra conducted by Russ Case. 10" record No. V-10-1423; price \$1.00.

Roy: How Do I Love Thee? & Poulenc: Les Chemins d'amour [The Ways of Love]. Gladys Swarthout (mezzo-soprano, in English & French) with Gibner King (piano). 10" record No. V-10-1422; price \$1.00.

Saint-Saëns: Samson et Dalila—Bacchanale (Act III); **Halvorsen: March of the Boyards.** Carnegie Pops Orchestra conducted by Charles O'Connell. 12" record No. C-7616M; price \$1.25.

From Old Vienna—Medley of tunes of Benatzky, Sieczynski, Stolz, Josef Strauss, Oscar Strauss. Concert Orchestra conducted by Teddy Petersen. 12" imported record No. LON-T5034; price \$2.10.

VICTOR RE-ISSUES

The catalogue restorations long promised by the Victor Company have finally begun with the single records listed below. A good number of album sets are expected very soon and will be announced in these columns. Collectors will note that, for reasons known only to the manufacturer, all of these records and sets are assigned new numbers.

MARIA KURENKO (soprano in Russian) with **Sergie Tarnowsky** (piano).

Tchaikovsky: None but the Lonely Heart, Op. 6, No. 6; Speak not, O Beloved, Op. 6, No. 2. 10" record No. V-10-0020; price \$1.00.

Tchaikovsky: 'Twas you alone, Op. 57, No. 6 & Song of the Gypsy Girl, No. 60, No. 7 (1 side); **Complaint of the Bride, Op. 47, No. 7** (1 side). 12" record No. V-11-0019; price \$1.25.

Tchaikovsky: One Small Word, Op. 28, No. 6 (1 side); **At the Ball, Op. 38, No. 3 & Children's Song, Op. 54, No. 16** (1 side). 12" record No. V-11-0020; price \$1.25.

MARCEL DUPRE (organ)

Bach: Fantasia & Fugue in C minor. (Queen's Hall Organ, London) 12" record No. V-11-0018; price \$1.25.

Bach: "Dorian" Toccata & Fugue in D minor—Toccata only; In Dir ist Freude [In Thee is Joy], choral-prelude. (Alexandra Palace Organ, London) 12" record No. V-11-0017; price \$1.25.

Saint-Saëns: Le Cygne (The Swan); **Prelude in E flat major, Op. 99.** (Queen's Hall Organ, London) 10" record No. V-10-0017; price \$1.00.

MISCHA ELMAN (violin)

Beethoven: Minuet in G major, No. 2; Arensky: Serenade in G major, Op. 30, No. 2, with Josef Bonime (piano). 10" record No. V-10-0018; price \$1.00.

Drdla: Serenade; Drigo: Serenade, with Carroll Hollister (piano). 10" record No. V-10-0019; price \$1.00.

SCANDINAVIAN SINGERS on RECORDS

A collection of vocal art sung variously in Danish, Swedish and Finnish chosen from our large stock of imported records. They are all 10" discs priced at \$1.45.

Kilpinen: Ruusu pieni (Little Rose), **Op. 47, No. 15; Hannikainen: Äiden silmät, Hanna Granfelt** (soprano, in Finnish) with orchestral accompaniment. G-X3134.

Palmgren: Two songs—*Var Är Vagens Mål & En Vårvisa*. Maikki Järnefelt (soprano, in Finnish) with Selim Palmgren (piano). G-X3112.

Palmgren: Two Songs—*Kesäilta* (Summer Evening) & *Kun ensi kerran* (When I first saw your eyes). Maikki Järnefelt (soprano, in Finnish) with Selim Palmgren (piano). G-X3113.

Järnefelt: *Sunnuntai* (Sunday) & *Merikanto: Pai, Paitaressu*. Signe Liljequist (soprano, in Finnish) with piano accompaniment. G-X2828.

Gounod: *Faust—Air des bijoux* (Jewel Song) & *Offenbach: Contes d'Hoffmann—Scintille diamant* (Dapertutto's Air). Joel Berglund (bass, in Swedish) with orchestral accompaniment. G-X6016.

Gounod: *Faust—Air des bijoux* (Jewel Song) & *Adolphe Adam: Si J'étais Roi—Des Souverains du rivage* (Nemea's Aria). Hjärdís Schymberg (soprano, in Swedish) with orchestral accompaniment. G-X6010.

Puccini: *Madame Butterfly—Un bel dì* (One fine day) & *Leoncavallo: Pagliacci—Ballatella* (Qual fiamma). Hjärdís Schymberg (soprano in Swedish) with orchestral accompaniment. G-X6009.

Gounod: *Romeo et Juliette—Valse* (Je veux vivre) & **Johann Strauss:** *Frühlingstimmen* (Voices of Spring). Hjärdís Schymberg (soprano, in Swedish) with orchestral accompaniment. G-X4776.

Bizet: *Carmen—Seguidilla & Habanera*—Gertrud Pålson-Wettergren (soprano, in Swedish) with orchestral accompaniment. G-X2644.

Dvořák: *Humoreske, Op. 101, No. 7 & Johann Strauss:* *Eine Nacht in Venedig* (A Night in Venice)—*Gondola Song*. Marius Jacobson (tenor, in Danish) with orchestral accompaniment. G-X4442.

DICTION

SHAKESPEARE MEMORIAL THEATRE SERIES recorded by members of the Stratford-upon-Avon Festival Company. The complete set of three albums listed below is specially priced at \$38.50 (manufactured in manual sequence only).

The Merry Wives of Windsor. Three 12" unbreakable imported records in set (Britam Agencies) BA-1; price complete with album \$13.20.

The Tempest. Three 12" unbreakable imported records in set (Britam Agencies) BA-2; price complete with album \$13.20.

Richard II. Four 12" unbreakable imported records in set (Britam Agencies) BA-3; price complete with album \$16.50.

Shakespeare loses relatively little in gramophonic presentation. His lines alone have the power of conjuring up to the active mind so large a human world that what else man may supply on a

lighted stage is dwarfed by the comparison. Surprising it is then that his works appear on discs so little and in such meagre doses. Those tidbits that do exist invariably highlight not Shakespeare and his play but a "star," whether Gielgud, Evans or Orson Welles. All the more reason therefore to welcome the efforts of the Stratford-upon-Avon players. They are fortunately not "vehicle" Shakespeareans but intent upon the real thing, and their debut on silent unbreakable discs has been recorded with wonderful warmth and clarity.

Naturally they cannot give all of the three plays on the few discs at present available. At the same time they have not pieced together famous snippets and presumed to have extracted the "essence" of Shakespeare. The selections have been chosen with great care and are good sized continuous chunks unmarred by arbitrary "cuts." It is hence Shakespeare's line-to-line logic that emerges and not that of an editor. The style of reading sets itself a high overall standard which, if it misses the mark in individual cases, yet does not fail to suggest the inexhaustible beauty that is Shakespeare. An auspicious start, we have every reason to hope for more and better from this company.

Euripedes-Robinson Jeffers: Medea. Four 12" unbreakable records in set D-DAU12; price complete with album \$10.50 (manufactured in automatic sequence only).

Medea	Judith Anderson
Greek Women	Vera Allen, Doris Rich
Creon	Raymond Edward Johnson
Nurse	Doris Rich
Jason	Arnold Moss
Aegeus	Everett Sloane

Fresh from a sensational Broadway triumph, Judith Anderson crowns that triumph with a set of brilliantly recorded discs. And make no mistake! Whatever the glory, it belongs to Miss Anderson, for if Mr. Jeffers' adaptation travels far afield from the spirit of Euripides, she in turn is light years away from the conception envisaged by the men who penned her lines. Mr. Jeffers even remarks so in the record booklet: Miss Anderson has "taken the somewhat static attitudes and gestures which I in the Greek tradition had imagined . . . and wrought all into fluid fire."

Fluid fire, and no less than that, "Medea" becomes a thoroughly modern work, intensely gripping, and without a moment of relaxation. The highly emotionalized delivery might perhaps be even too overpowering for listening in the smallness of one's home: it begs the space and motion of live theatre. But for dramatic power and excitement, surely there is no other recorded drama that will match this one.

MESSIAH EXPLAINED

Robert Manson Myers: *Handel's Messiah: a Touchstone of Taste*. New York, the Macmillan Company, 1948. Price: \$5.00.

Every one who reads these few words has undoubtedly heard Handel's celebrated oratorio—and on innumerable occasions. Such an almost universal exposure to one musical work—the performances range from a shouted "Hallelujah" Chorus to recorded and historic, commemorative readings—serves but to point up its double life. First it is simply Handel's art; perhaps even more important, however, it also has become a unique item in Anglo-Saxon culture.

This clever volume develops the latter theme in Handel's "chef d'oeuvre." The tale involves kings, writers, artists, singers, John Q. Public, and it travels to many locales: from the Irish benefit premiere to the German "purified" performances of Nazi years. If you have ever been curious about the Messiah "tradition," you will find an absorbing account of its rise, mutations, dispersal and influence in these well-written pages.

HISTORICAL RECORDS

The following 10" CRS records are priced at \$2.10 each. With one exception, all are plastic pressings.

- CRS-4: ANTONIO SCOTTI: BELLINI: *La Sonnambula*—Vi ravviso & VERDI: *Aida*—Sortita di Amonasro. (Recorded on cylinders about 1905)
 CRS-5: JOSEPH JEFFERSON: RIP VAN WINKLE—Mountain Scene & Return Scene. (Recorded on cylinders about 1900)
 CRS-7: CELESTINA BONINSEGNA: VERDI: *Ernani*—*Ernani Involami* & GOUNOD: *Faust*—Rè di Thule. (Recorded about 1902/4)
 CRS-38: HYPOLITE BELHOMME: AUBER: *Haydée*—A la voix se puisante & GOUNOD: *Phlémon et Baucis*—Air de Vulcan (Recorded about 1915/8?)
 CRS-41: ADAMO DIDUR: VERDI: *Ernani*—*Infelice e tu credevi* & FLOTOW: *Marta*—Canzona del portier. (Recorded 1914/7) (Shellac pressing)
 CRS-47: TITO SCHIPA: LEONCAVALLO: *Zaza*—Ed ora io mi dormando & PUCCINI: *Tosca*—Amaro sol per te (with G. Baldassare). (Recorded 1917/9)
 CRS-56: CLAUDIA MUZIO: GIORDANO: *Canzone guerresca* & Garibaldi Hymn. (Recorded 1918/21)
 CRS-57: ELVIRA DE HIDALGO: FALLA: *Tus Ojillos Negros* & CHAPI: *Carceleras*—Las hijas de Zebedeo. (Recorded about 1918/21)
 CRS-59: VIRGILLIO LAZZARI: MOZART: *Don Giovanni*—No. 4, *Madamina* & *Nella bionda*. (Recorded March 1940)
 CRS-60: MARIE DELNA: GLUCK: *Orfée et Eurydice*—J'ai perdu mon Eurydice & DONIZETTI: *La Favorite*—O mon Fernand. (Recorded 1901/3)
 CRS-61: AURELIANO FERTILE: PUCCINI: *Manon Lescaut*—Guardate pazzo son & DONIZETTI: *Lucia di Lammermoor*—Tu che a Dio. (Recorded about 1916/9)

CRS-62: GERTRUDE RUNGE: STRAUSS: *Die Fledermaus*—Mein Herr Marquis & Spiel ich die Unschuld. (Recorded about 1915/8)

CRS-63: EMMY DESTINN: VERDI: *Aida*—*Ritorna vincitor* & *I sacri Numi*. (Recorded about 1912)

The following 10" IRCC records are priced at \$1.75 each.

IRCC-3028: MARGUERITE NAMARA with MISCHE LEVITZKI: MASSENET: *Oh! Si les fleurs avaient des yeux* & *Manon*—*Obeissons quand leur voix appelle* (*Gavotte*). (Recorded 1919)

IRCC-3030: LILLIAN NORDICA: WAGNER: *Gotterdämmerung*—Fragment from *Immolation Scene* & DAVID BISPHAM: WAGNER: *Die Walküre*—Fragment from *Wotan's Farewell*. (Both recorded in the Metropolitan Opera House by Lionel Mapelson, 1903)

IRCC-3031: ALBERT ALVAREZ: MASSENET: *Le Cid*—O noble lame étincelante (fragment) & JEAN DE RESZKE & EUGENE SIZES (with Chorus) MASSENET: *Le Cid*—O noble lame étincelante (fragment). (Both recorded in the Metropolitan Opera House by Lionel Mapelson in 1901 & 1902)

IRCC-3032: THILA PLAICHINGER: STRAUSS: *Elektra*—*Orest!* *Orest!* & *So bin ich eine Prophetin immerfort gewesen* (with BAPTIST HOFFMANN). (Recorded in Germany about 1910)

IRCC-3033: JOSEPHINE JACOBY: MEYERBEER: *Gli Ugonotti*—*Nobil signori* & GOUNOD: *Roméo et Juliette*—*Que fais-tu, blanche tourterelle*. (Recorded about 1905) (Autographed)

IRCC-3034: JEAN LASSALLE: MOZART: *Don Juan*—*Sérénade* (Recorded about 1905), NELLIE MELBA: MEYERBEER: *Les Huguenots*—A ce mot tout s'anime (fragment), MARCELLA SEMBRICH: STRAUSS: *Voci di Primavera* (fragment). (Latter two selections recorded in Metropolitan Opera House by Lionel Mapelson, 1901 & 1900 respectively).

IRCC-3035: LILLI LEHMANN & HEDWIG HELBIG: BELLINI: *Norma*—*Ahl rispeti* & MOZART: *Così fan tutte*—*Prenderò quel brunettino*. (Sung in Italian & German respectively (Recorded 1907)

IRCC-3036: VICTOR MAUREL: VERDI: *Otello*—*Era la notte* & *Falstaff*—*Quand' ero paggio*. (Recorded in 1905 & 1907)

IRCC-3037: ALESSANDRO BONCI: DONIZETTI: *Don Pasquale*—*Cercherò lontana terra* (Recorded about 1906) & GIUSEPPE ANSELMi: MASCAGNI: *Le Maschere*—*Io sono come nube vaporosa*. (Recorded about 1908)

IRCC-5017: EVA TANGUAY: SUTTON: *I Don't Care* & MARIE DRESSLER: STARR: *Rastus Take Me Back*.

LEO SLEZAK: LOEWE: *Tom der Reimer*. With Piano. 12" vinylite record (2 sides). No. EN-CORE-48520; price \$2.62. A domestic pressing of one of the late Leo Slezak's electric Polydor records.

MORE "POPS"

ON PARADE. Band of H. M. Irish Guards conducted by Captain G. H. Willcocks. Four 10" imported records (8 sides) in Set LON-LA16; price complete with album \$3.94.

Colonel Bogey; Sons of the Brave; Old Comrades; Entry of the Gladiators; Liberty Bell; Stars and Stripes Forever; The Shanghai Sailor; The Turkish Patrol.

LITTLE SONGS ON BIG SUBJECTS. The Bachelors (male quartet) & Orchestra directed by Ray Porter. Three 10" records (6 sides) in Set VOX-VSP306; price complete with album \$3.15.

What Makes a Good American; Columbus Said "Si, Si, Signor"; It Could Be A Wonderful World; American Hymn; Brown-skinned Cow; I've Got a Church; Ol' Commodore Gray; There were Thirteen Colonies; I'm Proud to Be Me; Close Your Eyes and Point Your Finger; Traveling Broadens One; The Poor Old World.

TANGOS. Mantovani and his Orchestra. Three 10" imported records (6 sides) in Set LON-LA17; price complete with album \$3.15.

Tell Me I'm Forgiveness; Tango Pizzicato; El Choclo; Tango d'Amore; Chiquita Mia; Amor Tzigane.

PETER KREUDER AND HIS SOLOISTS. Three 10" records (6 sides) in Set ELITE-CE301; price complete with album \$3.15.

Music of Franz Lehar, George Gershwin & Ralph Benatzky.

CZARDAS. Hungarian Orchestras. Three 10" records (6 sides) in Set CON-50; price complete with album \$3.15.

Slovak Czardas Medley; Dance Csardases; Hungarian Czardas Medley.

NIGHT LIFE ON TWO PIANOS. Morley & Gearhart (duo-pianists). Four 10" records (8 sides) in Set CMM-746; price complete with album \$4.90.

I Got Rhythm; Stardust; Baby Boogie; Stormy Weather; Limehouse Blues; All the Things You Are; Body and Soul; Russian Lullaby; Love for Three Oranges—March (Prokofiev).

DEEP SEA CHANTEYS & WHALING BALLADS.

Peter Seeger, Woody Guthrie, Peter Hawes, Millard Lampell (vocals) with Five String Banjo, Guitar & Harmonica. Three 10" records (6 sides) in Set COM-CR11; price complete with album \$3.94.

Blow Ye Wind, Heigh-Ho; Haul Away, Joe; Blow the Man Down; The Golden Vanity; Away Rio; The Coast of High Barbary.

SONGS OF PALESTINE. Sidor Belarsky (bass in Hebrew) & Lazar Weiner (piano). Four 10" records (8 sides) in Set BESA-H17; price complete with album \$5.09.

Song of the Valley; The Pomegranate; Pilgrim; The Lord is Mighty; Thush! Jerusalem; Song of the Legionnaires; Cradle Song.

PIANOLOGY. George Shearing (piano) with Rhythm Accompaniment. Three 10" imported records (6 sides) in Set LON-LA13; price complete with album \$3.15.

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MUSIC FOR DANCING—FOXTROT (Slow Tempo). Ballroom Disc Society Orchestra conducted by Oscar Kossarin. Three 10" records (6 sides) in Set DISC-411; price complete with album \$3.93.

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